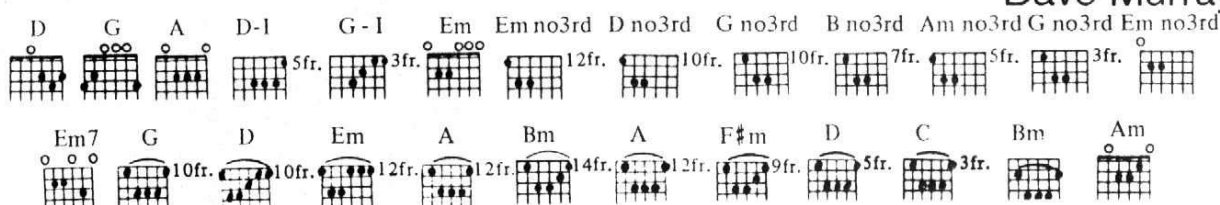


CHARLOTTE THE HARLOT

Words and Music by

Dave Murray



Moderately

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Treble staff features a melody with various chords (D, G, D, A, D, G, D, A) indicated above it. The Alto and Bass staves provide harmonic support with figured bass notation. The piece concludes with a double bar line and repeat dots.

5 3 2 0 0 5 3 2 5 3 2
 7 3 3 2 3 2 7 3 3 7 3 3
 7 4 2 2 2 2 7 4 2 7 4 2
 7 5 0 2 2 2 7 5 0 7 5 0

D-1 5fr. G-1 3fr. D A Em G D Em G D

H.O.

5 3 2 0 0 3 0 3 0 0 0 0 0 4 2 0 0

7 3 3 2 3 2 0 3 0 2 0 0 0 0 0 0 0

7 4 2 2 2 2 0 0 2 0 0 0 0 0 0 0 0

7 5 0 2 2 2 0 2 0 0 0 0 0 2 0 0 0

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Fast four

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

1. Giv - ing a swish with your arse in the air, don't you know

2.

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr.

what they're say - ing? Char - lotte you're so re - fined

D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

when you take all the love that they're giv - ing

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

Stick - ing with ev - 'ry man that you find don't you know

Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr.

what they're af - ter? Char - lotte you've got your legs

D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.

Chorus in the air, don't you hear all the laugh - ter?

Em 12fr. D 10fr. G 10fr. D 10fr.

Char - lotte the Har - lot show me your leg, blood,

Char - lotte the Har - lot let me see blood,

B 7fr. D 10fr. B 7fr. A 5fr. G 3fr. Em Em 12fr.

Char - lotte the Har - lot take me to bed,

Char - lotte the Har - lot let me to bed,

(use full chords)
Em 7fr. G 10fr. D 10fr.

me see love

B

1. Em 12fr. A 12fr. Em 12fr. A 12fr.

12 14 12 15

D.S. (♩) thru to 2nd D.S. (♩♩)

2. Em 12fr. A 12fr. G 10fr. Em 12fr. To Coda (Gradual slowing down) Bm 14fr. A 12fr. G 10fr.

Moderately slow

F#m 9fr. Em 7fr. D 5fr. C 3fr. C 3fr. Guitar Strum - I Bm barre Em

Guitar Strum - I C 3fr. Bm Em

There was a time when you left me— stand - ing there—
Well Char - lotte you told me you— love me true—

C 3fr. Bm Em

Pick - ing up piec - es of love from the floor.
Pick - ing up piec - es of love yes - ter - day.

C 3fr. Bm Am

Well Char - lotte, you left me a - lone in there—
Well Char - lotte, your drawers are off col - or too—

1. Em 2. Em

To make your ends as a blood - y whore.

'Cause you're mak - ing love all

Play 4 times

D.S. al Coda

D 5fr. (♩♩)

C 3fr. Bm Fast Em 7fr.

3 3 3 3

day.

Coda

Em 12fr.

D-I 5fr

G-I 3fr.

D

A

5 3 2 0 3 3 3 3 0
 7 3 3 2 3 3 3 3 2
 7 4 2 2 2 2 2 2 2
 7 5 0 2 2 2 2 2 2

D-I 5fr.

G-I 3fr.

D

A

5 3 2 0 3 0
 7 3 3 2 3 2
 7 4 2 2 2 2
 7 5 0 2 2 2

D-I 5fr.

G-I 3fr.

D

D-I 5fr.

G-I 3fr.

D

D-I 5fr.

G-I 3fr.

D

A

Em

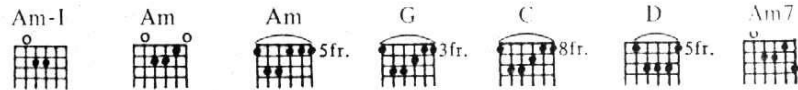
5 3 2 5 3 2 5 3 0 0
 7 3 3 7 3 3 7 3 3 2
 7 4 2 7 4 2 7 4 2 2
 7 5 0 7 5 0 7 5 0 2

2nd verse

Taking so many men to your room
 Don't you feel no remorse
 You charge them a "fiver"
 It's only for starters
 And ten for the main course.
 And you've got no feelings,
 They died long ago
 Don't you care who you let in.
 And don't you know your breaking the law.
 With the service you're giving.

IRON MAIDEN

Words and Music by
Steve Harris



Fast four

No chord

P.O. P.O.

Guitar Lick: A
Am - I

Am - I

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Am 5fr.

Won't you come_ in - to_ my room_ I wan - na show you

G 3fr.

Am 5fr.

all my wares_ I just want_ to see_ your blood_

G 3fr.

I just want_ to stand_ and stare_ See the blood_ be - gin_

Am 5fr.

G 3fr.

_ to flow_ as it falls_ up - on_ the floor_

Am 5fr.

I - ron Maid - en can't_ be fought_

G 3fr.

I - ron Maid - en can't_ be sought_

Guitar Lick: A (3rd time leave out these 8 measures)

Am - I 8 Am C 8fr.

Oh well_

G 3fr.

wher - ev - er_ wher - ev - er you are_

D 5fr.

Am 5fr.

C 8fr. G 3fr. D 5fr.

I - ron Maid - en's gon - na get you no mat - ter how

Am 5fr. C 8fr. G 3fr.

far see the blood flow watch - ing it shed

D 5fr. Am 5fr. C 8fr.

up a - bove my head I - ron Maid - en

G 3fr. To Coda D 5fr. Am 5fr. Guitar Lick: A Am 8

wants you for dead.

Moderately 2. D 5fr. N.C.

dead.

Top Note is Melody Am B B B B B

dead.

Am

V

B B B B B

Am7

N.C. (Play 3 times)

Am 5fr.

D.C. al Coda

Coda

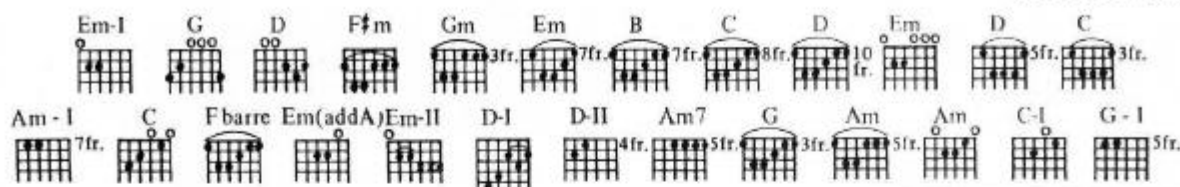
dead.

Strum $\square \vee \vee$ as fast as you can

Am 5fr.

PHANTOM OF THE OPERA

Words and Music by
Steve Harris



(Play 4 times)

Moderately

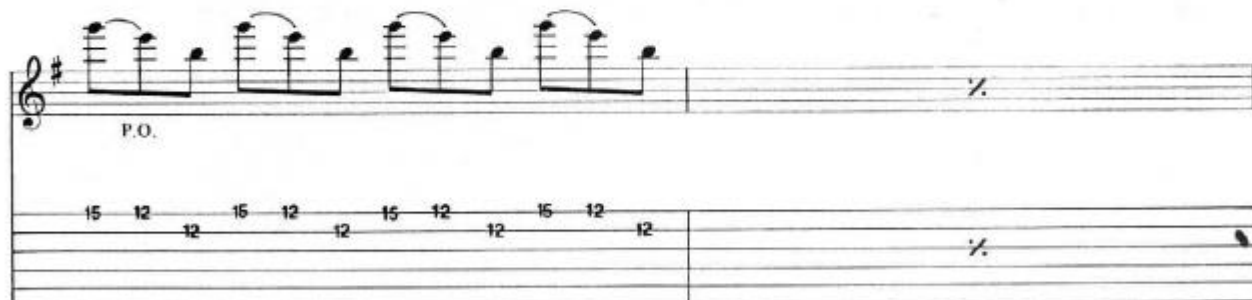
No chord

1, 2, 3.



4.

Fast



(Play 4 times)



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F#m barre Gm 3fr. (Play 3 times)

[illegible][illegible]

2.

D Em

1. I've been look - ing so long for you now... you

Versc 2

(Let chord continue to ring)

Em-1

won't get a - way from my grasp.

(Let chord still ring)

> (Let "E" 6th string ring through)

D Em-1 D

You've been

Em

liv - ing so long in hid - ing — in hid - ing — be - hind that — false

(Let chord still ring)

The first system of music features a vocal line in G major with lyrics "liv - ing so long in hid - ing — in hid - ing — be - hind that — false". The guitar line consists of two measures of triplets: the first measure has notes G4, A4, B4, and the second measure has notes C5, B4, A4. The bass line shows fret numbers: 0, 0, 1, 0, 0, 3, 0, 0 for the first measure, and 1, 0, 0, 4, 0, 2 for the second measure.

Em-I

mask.

D

(Let "E" 6th string ring through)

The second system continues the vocal line with the word "mask." followed by a long note. The guitar line has a long note in the Em-I position, with a slur over it and a "D" above the staff. The bass line shows fret numbers: 2, 2, 2, 5, 2, 2, 2, 2, 2, 5, 2, 2 for the first measure, and 2, 2, 2, 5, 2, 2 for the second measure.

Em-I

And

D

The third system continues the vocal line with the word "And" followed by a long note. The guitar line has a long note in the Em-I position, with a slur over it and a "D" above the staff. The bass line shows fret numbers: 2, 2, 2, 5, 2, 2, 2, 2, 2, 2, 2, 2 for the first measure, and 2, 2, 2, 5, 2, 2 for the second measure.

Em 7fr. B 7fr. C 8fr. D 10fr.

you know_ and I know_ that you ain't_ got long now_ to

Em-I D

last.

Em-I D

Your

Em 7fr. B 7fr. C 8fr. D 10fr. To Coda

looks and your feel - ings are just the re - mains of your

B

Em-1 D

past.

(Let "E" 6th string ring through)

Em-1 1. D 2. You're

Em-I D 3 Em 7fr. 3 B 7fr. 3 C 8fr. D 10fr.

2 2 2 5 2 2

Moderately

Guitar Lick: A
Em 7fr.

(Lay right hand palm across strings for "muffled" effect) (Release "muffled" effect on these two beats)

D 5fr. C 3fr.

Em 7fr. D 5fr.

Guitar Lick: A



Keep your dist - ance, walk a way. Don't
Watch your step he's out to get you.



take his bait. Don't you
Come what may. Don't you



stray, don't fade a way.
stray, from the nar - row way.



Guitar Lick: A (1st measure only)



Moderately

X pos.
C

VIII pos.



XII pos.
F

G

Em Full

Full

H.O. P.O.

13 12 13 12 13 12 15 13 15 13 15 12 15 12 15

C
1/2

1/2

1/2

Em

V pos.

13 13 12 13 13 12 12 16 12 12 5

F

G

Em

3 H.O. P.O.

3 H.O. P.O.

3

6 5 8 5 7 8 6 8 6 5 6 5 7 5 5 7 8 5

C

VII pos.
Em

Full

H.O. P.O. H.O. P.O. H.O. P.O.

H.O. P.O. H.O. P.O. H.O. P.O.

6 7 5 7 5 7 5 7 7 7 10 7 10 7 10 7 9 8 9 7

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, there are performance instructions: 'V pos.' above a 'F' (F major), 'G' (G major), 'Em' (E minor) with a 'Slow shake' wavy line, and 'VIII pos.' above an 'H.O.' (Harmonium Organ). The melody consists of several measures, including triplets of eighth notes and a final measure with a half note. Below the staff, there is a row of numbers: 6, 5, 6, 5, 7, 8, 6, 8, 6, 5, 6, 5, 7, 5, 8, 10.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts on F4, moves to G4, and then to A4. It features several triplet markings (indicated by a '3' below the notes) and a final note on A4 with a fermata. The lower staff is in bass clef and contains a single line of fingerings: 6, 5, 6, 5, 7, 8, 6, 8, 6, 5, 6, 5, 7. Above the staff, there are two dynamic markings: 'Em Full' and 'Full', each with an upward-pointing arrow. The system concludes with a double bar line and the numbers '12' and '8' indicating the measure and beat counts.

X pos. D
VIII pos. C
X pos. D

P.O.

Open pos. Em-I
IV pos. D-I

1.
I pos. C
II pos. D-I
G-I 5fr. D-II 4fr.

2.
D-I
G 3fr. D 5fr. Em-II

(Hold chord down, & lay 3rd finger of left hand lightly across the top three strings for "percussive" strum id)

G-I 5fr. Am-I 7fr. C G-I 5fr. D-II 4fr.

5 5 7 7 10 5 4 5

Em-II G-I 5fr. Am-I 7fr.

2 2 4 5 5 7 7

1. C N.C. 2. C N.C.

5 7 5 5 7 5 8 6 5 7 5

Em G 3fr. Am 5fr. C 8fr. G 3fr. D

5 7 5 5 7 5 8 6 5 7 5

Moderately

Em

P.O.

G 3fr.

Am 5fr.

C 3fr.

D 5fr.

Em (Same strum as last 4 measures)

G

Am

C-I

D

Em G 3fr.

P.O.

B

Am 5fr. C 3fr. D.S. al Coda D 5fr.

B

Coda

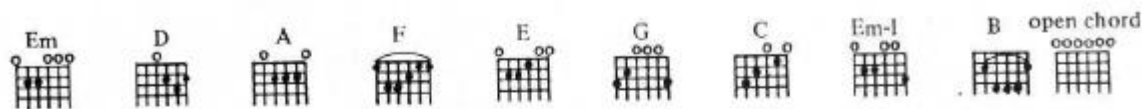
Em

lair.

2. You're standing in the wings,
There you wait for the curtain to fall
Knowing the terror and
Holding you have on us all.
Yeah, I know that you're gonna
scratch me, maim me and maul
You know I'm helpless from your
Mesmerising cat call.
3. I'm running and hiding
In my dreams you're always there.
You're the Phantom of the opera.
You're the devil, you're just out to scare.
You damaged my mind and my
Soul it just floats thru the air.
Haunt me, you taunt me
You torture me back at your lair.

PROWLER

Words and Music by
Steve Harris



Fast Four

Em

Em

B

(Lay right hand palm across all strings for staccato effect on chord)

D

Em

trill... continue

Guitar Strum - I

Em

Walk See ing the through the cit y

See the la dies flash ing

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look - ing - oh so pret - ty -
All their legs and lash - es } I've just -

D

got to find - my way -

Em G A

1.3. 2.4.

Well - you see me crawl - ing through - the bush - es

F B B B

with it o - pen wide. What you

E G A G O.C.

E Guitar Lick: A

see - ing girl. —

F

Can't you be - lieve that feel - ing, —

E

can't you be - lieve it, — can't you be - lieve your eyes.

G A G O.C. E Guitar Lick: A

It's the real thing girl. —

C D

Got me feel - ing my - self and reel - ing a - round.

(Let chord ring)

Guitar Strum - I
Em

Guitar Lick: B

C D

To Coda

Got me talk - ing but feel like walk - ing a - round..

Em

Em

Em F# A

1 Em 2 Em-l

Em D Em D Em-I Em-I D

Em D Guitar Strum - II Em

D C B C D

Em D

Got me feel - ing my - self and

C

reel - ing a Got me talk - ing but

B C D Em


noth - ing's with me Got me

D

feel - ing my - self and reel - ing a

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a whole note C4, followed by a half rest, and then a whole note D4. The second system continues the melody with a series of eighth and quarter notes, ending with a trill on D4. The third system shows the guitar accompaniment in standard notation, with fret numbers (0, 2, 3) indicated below the strings. The guitar part consists of a series of chords and single notes that support the vocal melody.

Em



Example 10-10

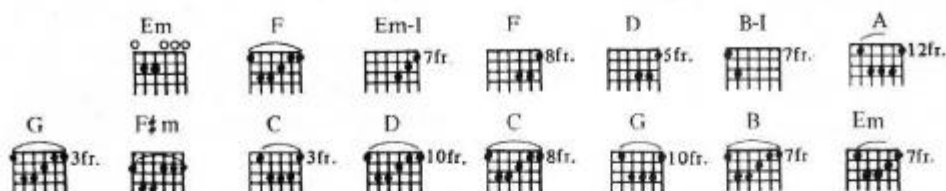
⊕ Em

(Strum   as fast as you can)



REMEMBER TOMORROW

Words and Music by
Steve Harris and Paul Di'anno



Moderately slow

Em

harm. (Let low "E" note ring through)

12 12 12

4 4

0 2 0 2 0 0 0

F Em

1 3 1 3 1 3 0 2 0 2 0 0

harm.

12 12 12

2 2 0 2 0 0 0 2 0 2 0 0

F Em

1 3 1 3 1 3 0 2 0 2 0 0

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Guitar Pattern - A

Em-I
7fr.

1. & 5/8 Un - chain the col - ours

2.

F8fr.

Em-I
7fr.

D5fr.

be - fore my eyes.

Guitar Pattern - A

Em-I
7fr.

F8fr.

Yes - ter - day's sor - rows, to - mor - rows white

Em-I
7fr.

D5fr.

Em-I
7fr.

lies Scan the hor - i - zon

F8fr. Em-I 7fr. D5fr. Em-I 7fr.

the clouds take me high - er, — I shall re -

F8fr. Em-I 7fr.

turn from out of the —

To Coda

Guitar Lick: A
Em B-I 7fr. G3fr. F#m G3fr. C3fr.

fire. —

2 2 9 9 5 4 5 5 5 5 5 3 3 2 3 2
0 0 7 7 3 2 3 3 3 3 3 3 3 2 3 2

Em B-I 7fr. G3fr. F#m G3fr. C3fr.

Em B-I 7fr. G3fr. F#m G3fr. C3fr.

Em B-I 7fr. G3fr. F#m G3fr. C3fr.

1. Em

Em

2. Moderately
D10fr. C8fr. D10fr. C8fr. 3 times

Em7fr. G10fr. Em7fr. G10fr. A 12fr. 3 times

C8fr. D10fr. B 7fr. 1. 2 times 2. C 8fr. C 8fr. D 10fr.

The first system of the musical score for 'The Wind' is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system consists of two measures. The first measure is labeled 'Em 7fr.' and contains a sequence of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108

C8fr. D10fr. B 7fr. C 8fr. C8fr.

1.
 2. *D.C. al Coda*
 (a tempo)
Sing first verse
 D 10fr.

Coda Guitar Lick A

Em B-1 7fr. G3fr. F#m G3fr. C3fr. 6 times

Em B-1 7fr. G3fr. F#m G3fr. Em

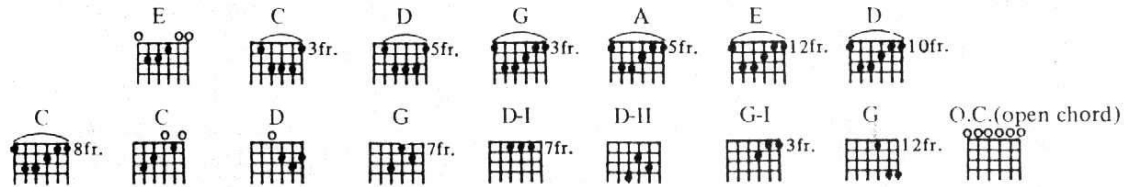
oh

2 0 2 0 9 7 9 5 4 5 5 5

2. Tears for remembrance
and tears for joy,
Tears for somebody
and this lonely boy,
Out in the madness
the all seeing eye,
Flickers above us
to light up the sky.

RUNNING FREE

Words and Music by
Steve Harris and Paul Di'anno



Moderately

E G

(Lay left hand palm across strings for "muffled" sound)

T 4
A 4
B 4

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3

E C D C D

1. 2.

0 0 0 0 0 0 0 0 3 3 3 5 5 5 5 3 3 5 5

E V V G

(Let chords ring through)

0 0 0 0 0 0 0 0 0 0 0 0 0 4 0

E C D V V V

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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Guitar Strum: A

E C3fr. D5fr.

1. Just six - teen, a pick - up truck

2nd verse
3rd verse

E G3fr. A5fr. E

out of mon - ey, out of luck. I've got no - where to

C3fr. D5fr. E G3fr. A5fr.

call my own. Hit the gas, and here I go.

E G3fr. E12fr. D10fr. E12fr.

I'm run - ning free. yeah,

D10fr. E12fr. C8fr. D10fr.

I'm run - ning free.

E G3fr. E12fr. D10fr. E12fr.

I'm run - ning free. yeah,

To Coda

D10fr. E12fr. C8fr. D10fr.

oh I'm run - ning free.

2. 1

2.

C8fr. D10fr. Guitar Strum: A E G 3fr. E

C D E G 3fr. E

C D E C D

E G7fr. D-I 7fr. D-II G-I

B "muffled" effect release "muffled" effect

2 times

E C3fr. D5fr.

B B

G3fr. E12fr. D10fr. E12fr. D10fr. E12fr. C8fr. D10fr.

I'm run - ning free — yeah, — I'm run - ning free. —

E G3fr. E12fr. D10fr. E12fr. D E 10fr. 12 fr. C8fr. D10fr.

I'm run - ning free — yeah, — oh I'm run - ning free. — Break.

E O.C. E O.C. E C8fr. D10fr.

(Lay left hand across strings for "percussive" strums)

1. E V V O.C. E O.C. E C8fr. D10fr.

0 3 2 0 1

2. C8fr. D10fr. D.S. al Coda

Coda C 8fr. D10fr.

Play four times E G3fr. A5fr.

I'm run - ning free — yeah —

C3fr. D5fr.

I'm run - ning free. —

VII pos. No chord G 12fr. E

9 7 10 7 10 9 10 9 7 9 7 9 7 11 11 9 11 9 7 15 15 12 12 15 15 12 12 12 12 9 9

2. Spent the night in an L.A. jail
And listened to the sirens wail
They ain't got a thing on me
I'm running wild, I'm running free.

Chorus

3. Pulled her at the Bottle Top
Whiskey, dancing, disco hop
Now all the boys are after me
And that's the way it's gonna be.

Chorus

SANCTUARY

Words and Music by
Steve Harris, Paul Di'anno
and Dave Murray

D(add9)



Dno 3rd



F



G



A



Moderately fast
Guitar Lick: A
Dno 3rd

First musical system showing guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a lick with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains notes D3, C3, B2, A2, G2, F#2, E2, D2. The system ends with a double bar line and a repeat sign.

Guitar Lick: B
Dno 3rd

Second musical system showing guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a lick with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains notes D3, C3, B2, A2, G2, F#2, E2, D2. The system ends with a double bar line and a repeat sign.

Guitar Lick: B
Dno 3rd

Third musical system showing guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a lick with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains notes D3, C3, B2, A2, G2, F#2, E2, D2. The system ends with a double bar line and a repeat sign.

I. Out of the win - ter came a war horse of steel.

I've

Fourth musical system showing guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a lick with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains notes D3, C3, B2, A2, G2, F#2, E2, D2. The system ends with a double bar line and a repeat sign.

nev - er killed a wo - man be - fore, but I know how it feels.

Fifth musical system showing guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a lick with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains notes D3, C3, B2, A2, G2, F#2, E2, D2. The system ends with a double bar line and a repeat sign.

I know you'd have gone in - sane if you saw what I saw

Sixth musical system showing guitar and bass staves. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff contains a lick with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains notes D3, C3, B2, A2, G2, F#2, E2, D2. The system ends with a double bar line and a repeat sign.

so now I've got to look

for

(to 2nd end on D.S.)

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A 5fr.

sanc - tu - ar - y from the law.

Guitar Lick: A
Dno 3rd

Guitar Lick: B
Dno 3rd

2. 1

2.

So give me sanc - tu - ar - y from

G 3fr. A 5fr. D 5fr.

the law and I'll be al - right. Just give me

A 5fr. G 3fr. A 5fr. D 5fr.

sanc - tu - ar - y from the law and love me to - night to -

E 7fr. D 5fr. E 7fr. D 5fr. E 7fr. D 5fr. C 3fr. D 5fr.

night.

C 3fr. D 5fr. Bm 7fr. A 5fr. To Coda

(Let first chord ring through measure)

Guitar Lick: B Dno 3rd This is rhythm underneath improvised solo. If used as the solo break, then cut all playing in half. F G 3fr.

Play eight times

Guitar Lick: B Dno 3rd F G 3fr.

Guitar Lick: B Dno 3rd Play three times Dno 3rd

C Guitar Lick: B Dno 3rd

Play four times Am B D B

Play four times

1. 2. 3. 4.

C 3fr. D 5fr. V - V

F 3fr. G 3fr. Dno 3rd

I know_ you'd have gone_ in - sane_ if you saw_ what I saw_

F G 3fr.

so now I've got_ to_ look for_

A 5fr.

sane - tu - ar - y_ from the law.

Guitar Lick: A
Dno 3rd

Guitar Lick: B
Dno 3rd

D.S. al Coda

3. So you

Coda

Guitar Lick: B
Dno 3rd

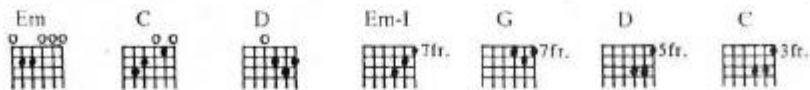
1. 2.

3 3 3
2 2 2
0 0 0
3

2. I met up with a 'slinger last night to keep me alive.
He spends all his money on gambling and guns to survive.
3. I can laugh at the wind, I can howl at the rain.
Down in the Canyon or out in the plain.

STRANGE WORLD

Words and Music by
Steve Harris



Moderately slow

First system of music notation. Treble clef, key of D major (F#), 4/4 time. The melody starts on a whole note E4, followed by a half note F#4, a quarter note G4, and a quarter note A4. The bass line starts on a whole note E3, followed by a half note F#3, a quarter note G3, and a quarter note A3. The system ends with a double bar line and a repeat sign.

Moderately slow

Second system of music notation. Treble clef, key of D major (F#), 6/8 time. The melody starts on a whole note E4, followed by a half note F#4, a quarter note G4, and a quarter note A4. The bass line starts on a whole note E3, followed by a half note F#3, a quarter note G3, and a quarter note A3. The system ends with a double bar line and a repeat sign.

Third system of music notation. Treble clef, key of D major (F#), 6/8 time. The melody starts on a whole note E4, followed by a half note F#4, a quarter note G4, and a quarter note A4. The bass line starts on a whole note E3, followed by a half note F#3, a quarter note G3, and a quarter note A3. The system ends with a double bar line and a repeat sign.

Fourth system of music notation. Treble clef, key of D major (F#), 6/8 time. The melody starts on a whole note E4, followed by a half note F#4, a quarter note G4, and a quarter note A4. The bass line starts on a whole note E3, followed by a half note F#3, a quarter note G3, and a quarter note A3. The system ends with a double bar line and a repeat sign.

To Coda

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First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 0, 3, 2, 0 in the first measure, and 0, 0, 2, 2, 2, 0, 2, 2, 0, 0, 2 in the subsequent measures.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains fingerings 2, 0, 0, 0, 0, 3, 2, 0, 0, 0, 0, 0.

Third system of musical notation. The treble clef staff is labeled "Solo" and contains a whole rest followed by a measure with notes for "X pos." (12th fret), "C" (12th fret), and "XIV pos." (14th fret). The bass clef staff contains fret numbers 12, 10, 12, 14, 15.

Fourth system of musical notation. The treble clef staff is labeled "2nd Guitar" and contains a melodic line with notes for "P.O." (12th fret), "C" (12th fret), "B" (11th fret), "V" (12th fret), and "B" (11th fret). The bass clef staff contains fingerings 0, 0, 0, 5, 3, 5, 5.

D

XV pos.
Em

17 15 17 16 14 16 14 15 15 17 19 17 16 17 5 7

X pos.
C
half

D

XII pos.
Em

12 10 12 10 12 13 10 12 13 10 12 14 14 15

V pos.
C

VII pos.
D

4-4

P.O. P.O.

14 15 12 1 3 5 7 8 7 5 7 8 8 10 8 10 8 7 8 7 9

Em
full

full full full full full

XII pos.
C

9 9 9 9 9 9 9 7 9 12 14 15 12 14 15

D

15 17 14 15 12 14 10 12 8 7 8 10 10

Guitar Pattern - 1
Em-I 7fr.

The on - ly place where you — can dream

G 7fr.

8 7 8 7 8 7 8 9 8 7 8 7 8 7 8 7

D 5fr.

liv - ing here is not what it seems. —

C 3fr.

7 7 7 7 7 7 7 7 5 5 5 5 3 3 3 5 5 5 5

Guitar Pattern - 1
Em-I 7fr.

1. Ship of white light in the sky no - bod - y there to — reas - on why —

2nd verse

Em-I 7fr.

here I am, I'm not real - ly there. smil - ing fa - ces

G 7fr.

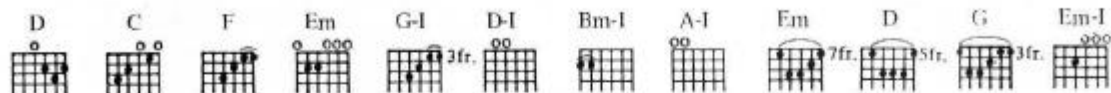
D 5fr.

C 3fr.

2. Stalks of light come from the ground
When I cry there isn't a sound
All my feelings cannot be held
I'm happy in my new strange world.
Shades of green grasses twine,
girls drinking plasma wine.
A look at love, a dream unfolds
living here, you'll never grow old.

TRANSYLVANIA

By Steve Harris



Fast

First system of music notation. The treble clef staff shows a melody starting on B4, with a D chord above the first measure. The bass clef staff shows a bass line starting on B2, with a 12 fret marker and an 8 fret marker. The melody includes a V-shaped note and a square note.

Second system of music notation. The treble clef staff continues the melody, with a C chord above the first measure and an F chord above the last measure. The bass clef staff continues the bass line.

Third system of music notation. The treble clef staff shows a melody starting on B4, with an Em-I chord above the first measure. The bass clef staff shows a bass line starting on B2, with a 2 fret marker and a 3 fret marker.

Fourth system of music notation. The treble clef staff shows a melody starting on B4, with an Em-I chord above the first measure. The bass clef staff shows a bass line starting on B2, with a 2 fret marker and a 3 fret marker. The system includes a first ending bracket and a second ending bracket.

Em D-I Em

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

2 2 2 2 2 0 4 2 2 2 2 2 0 4 0 0 0 0 0 2 2 2 2 2 0 4

Em D-I Em

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

2 2 2 2 2 0 4 2 2 2 2 2 0 4 0 0 0 0 0 2 2 2 2 2 0 4

Bm-I A-I Bm-I

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

2 2 2 2 2 5 4 2 2 2 2 2 5 4 0 0 0 0 0 2 2 2 2 2 5 4

Bm-I A-I Bm-I

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

2 2 2 2 2 5 4 2 2 2 2 2 5 4 0 0 0 0 0 2 2 2 2 2 5 4

2.

A-1 B Bm-1 Em 7fr. D 5fr. G 3fr.

B B T

0 0 0 0 0 2 0 2 2 2 2 2 0

C D Em Em 7fr. D 5fr. G 3fr. To Coda (on repeat)

P.O. P.O. simile T T

(Don't play off chord positions here)

3 2 0 5 3 2 3 2 0

1. 2. D.S. al Coda

C D Em C D P.O. P.O.

T

3 2 0 5 3 2 3 2 0 3 2 0 5 3 2 12 8

Coda

C D Em-1 B

P.O. P.O. P.O. P.O.

6 3 2 0 5 3 2 12 8 2 2 2 2 2 2 2 2 2 2

